

American Art News

VOL. XII, No. 3, Entered as second class mail matter, N. Y. P. O. under Act of March 3, 1879.

NEW YORK, OCTOBER 25, 1913.

10 PAGES.

SINGLE COPIES, 10 CENTS.

EXHIBITION OF SPANISH OLD MASTERS

(From our London Correspondent.)

London, Oct. 15, 1913.

The exhibition of Spanish Old Masters which opened last week at the Grafton Galleries, is practically the first exhibition yet held in London which has afforded an opportunity for the consecutive study of Spanish Art, from the early primitives to the work of that most surprisingly modern of Old Masters, Goya. Indeed this unique assembly of Spanish masterpieces makes upon the spectator, a very different impression from that conveyed by the isolated examples which find their way into miscellaneous picture-shows, the general atmosphere conveyed on this occasion being, if one excepts the examples of the Early Catalan School, rather one of sombreness and of a certain religious pessimism.

Some Rare Primitives.

Among the Primitives, the famous "St. Michael" of Vermejo, triumphant in its luxuriance of imagination and richness of design, makes one regret that so little of this master's work should still be extant. This picture is now the property of Sir Beaufort Palmer; and when exhibited in the same galleries in 1911, it belonged to the collection of the late Sir Julius Wernher. The inspiration of the Flemish School is strongly felt in a large number of early works, especially in those by Vasco Fernandez, whose "Pietà, with scenes from the Life of St. Francis," although it has suffered much during the passage of the centuries, still retains sufficient evidence of the exquisite craftsmanship which went to its making. An especially interesting exhibit is that of an Altar-front of the early Catalan School, of the year 1250, showing "Scenes from the Life of St. Martin" and strongly Byzantine in character. This is loaned by Mr. Roger Fry, who discovered it in Paris a few years ago. The work, which is painted on wood and patterned at intervals by medallions and cartouches of gesso in low relief, would appear from its general character and style to have been painted at least a decade earlier than the Margaritone in the National Gallery.

Notable Works by Velasquez.

The exhibition of the work by Velasquez is particularly interesting. Not only have we the acknowledged chef d'oeuvres such as the "Old Woman Frying Eggs," belonging to Sir Frederick Cook, the "Portrait of Don Francis Quevedo," loaned by the Duke of Wellington and the "Portrait of Philip IV on Horseback," from the galleries of the Earl of Northbrook, but we have certain examples which, until comparatively recently, have been in oblivion. Such are the "Dying Gladiator" from the country house in Sweden, and "The Angels Appearing to the Shepherds," bought by Mr. Spielmann at Christie's last April. The former is discreetly referred to in the catalogue as merely "attributed" to the Master. Particular interest attaches to the five examples of the Master from Apsley House, for these are the pictures which were captured by the first Duke of Wellington after the Battle of Vittoria, and subsequently presented to him, in appreciation of his services to Spain, by King Ferdinand. But perhaps the canvas in which the artist's surety of

touch is the most perfectly exemplified is the magnificent "Portrait of Pope Innocent X" in which all his aristocracy and distinction of spirit display themselves to the utmost.

Many Marvellous Murillos.

The exhibition is extremely rich in fine examples of Murillo, showing the painter in moods quite other than those

tures by Zurbaran, a number of which are from Dr. Carvallo's collection, and above all, some fine El Greco and an especially beautiful example of the art of Coello, a number of whose portraits of royal beauties, form one of the most attractive features of the exhibition, and moreover possess a special interest in so far as four of them come from the King's collection at Buckingham Palace. Perhaps the

into his work and he is amused at as well as interested in his sitter. This applies to his "Portrait of a Spanish Lady" and to that of "Don Ramon Sature," both of which give a striking impression of the sitter's personality, but not to his "Portrait of the Duchess of Alba," which is stiff and uninteresting. One cannot fail, when leaving the exhibition, to be sensible of that extraordinary intensity of feeling and sincerity of motive which appears to have inspired the art of Spain from its earliest beginnings.

L. G-S.

CURIOUS CUSTOMS RULING.

By what would appear to be a curious misinterpretation of paragraph 654 of the new Tariff bill—that which covers the importation of sculptures and black and whites and which permits the free admittance of an original sculpture and two replicas of the original—the N. Y. Custom House appraisers are holding up as dutiable at 15%, all etching engraving and lithograph plates, accompanied by more than two replicas or impressions. It is said that the matter, having been referred to Secretary McAdoo, he has referred it back to Collector Mitchel. Meanwhile the print houses are paying the enforced duty under protest.

TO SHOW FRAGONARDS HERE.

Announcement is made by E. Gimpel and Wildenstein of an important exhibition to be held this winter in their galleries, 636 Fifth Ave., of some twenty or more important works by Fragonard. The idea of this display is to make better known here this wonderful master whose style is so purely French.

Included in the display will be an interesting group of five decorative compositions depicting the following subjects, "The Bird Has Flown," "The Shepherdess and Her Children," "The Gallant Gardener," "The Vintage" and "The Harvest," portrayed by two youthful figures. Others will be a little painting of a color at once tender and brilliant, "The Young Mother," who holds clasped to her breast a little boy and a little girl with blond hair. "Love" and "Folly," the two celebrated compositions popularized by the engravings of Janinet, as well as the portraits of the Guimard and the Duthé. A most charming little painting, "The Bliss of the First Kiss," is inscribed on the shaft of a column, above which flies a cupid toward the image, almost unreal, of a young woman, who joins her lips to his.

AMERICAN BUYS SEGANTINI.

A special cable to The New York Times from Geneva says that at the recent sale of pictures by Segantini, at St. Moritz, the highest price paid was \$40,000 for "The Two Mothers," bought, through a dealer, for an American living in Washington. The picture will remain at the Segantini Museum in St. Moritz until March and will then be transported to America.

ITALY BUYS TWO PAINTINGS.

A special cable despatch to The Sun from Milan says the Italian Government has purchased "The Expulsion of the Bonacolsis From Mantua" and "The Entry of Charles VIII.," which belong to the Crespi collection, for \$30,000 and \$3,000 respectively.



HOLY FAMILY.

F. Zurbaran.

In Grafton Gallery Exhibition, London.
From Collection of Dr. Carvallo.

of sentimentality with which he is too frequently connected in the average mind. His splendid portrait of himself is among the most perfect things in the exhibition, possessing not only extraordinary mastery of technique but a depth of feeling which at once lifts it into the foremost places.

Ribera, Zurbaran, Greco, Coelle.

In the next room are a number of canvases which appear under the name of Ribera, but which are by no means among the finest examples of this artist's work, various religious pic-

most decorative work of this artist is the "Portrait of the Third Wife of Philip II of Spain." The details of rich dress in which this painter delights are here treated with the greatest dexterity and skill.

Portraits by Goya.

It is little wonder that visitors naturally collect in the last room of all, which contains a number of portraits by Goya, the man who may be said to be the father of modern impressionist painting. This artist is at his best when a certain satiric touch creeps

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ALTMAN ART ACCEPTED.

By an unanimous vote, the Trustees of the Metropolitan Museum at their special meeting Monday afternoon last accepted the bequest of the late Benjamin Altman's art collections, as per the conditions of his will, already published.

Mr. Robert W. De Forest, second Vice-President, Mr. J. Pierpont Morgan having declined to accept election to fill the place of his father, was chosen as President, Mr. Joseph H. Choate, Honorary President, an office newly created, and Mr. Henry Walters, first Vice-President, Mr. Henry Kent, Assistant Secretary, was made Secretary.

A committee composed of Messrs. Choate, De Forest, Howard Mansfield and Henry Walters, to consult with Mr. Altman's executors in regard to the Altman bequest, and also to arrange for the temporary exhibition of the Altman collections, was appointed.

HEARN'S GIFT RECALLED.

The decision of the Trustees of the Museum to accept the Altman art collections with the condition that they be kept apart, revives interest to Mr. George A. Hearn's successful contention a few years ago, when he made the gift of his pictures to the Museum, that such privately formed collections should be segregated.

It will be remembered that Mr. Hearn, when in December, 1905, he offered his fifty pictures then hung as a loan exhibit, in Gallery 15, to the Institution, with a further offer of \$100,000, the income of which was to be devoted to the purchase of American pictures, made the stipulation that these pictures, so given, should remain together in the Gallery, where they then were, or in some other of equal size and importance and equally well lighted.

Mr. Hearn's Letter.

Mr. Hearn on Thursday, Jan. 11, 1906, wrote as follows:

TRUSTEES OF THE METROPOLITAN MUSEUM OF ART.

Gentlemen:

Objection having been raised to the condition accompanying my offer of pictures and money to the Museum, I deem it but due to myself to offer justification therefor.

It having been said that it is difficult to meet the demand that gifts of paintings be kept together permanently, because such collections, represent different nationalities and periods, I would reply, that while such difficulty might arise where the gifts number a dozen or so, it cannot be true where an entire gallery is harmoniously filled from a definite standpoint, for then the collection becomes a unit, or, let us say, a small museum in itself, the separate works contained therein, holding consistent relation to each other, completing the roundness of the whole.

This collection is not simply a number of unrelated pictures that happened to please the fancy, brought to the Museum from the walls of my home; on the contrary, it is a collection formed in the gallery where it now hangs, during a number of years, having been subjected to frequent changes, always with improvement, and by consent and approval of the authorities, until the present harmony was secured.

To scatter these paintings through different rooms would be to undo the result I have desired to attain, and the artist or art lover will find nothing in Gallery 15 to interfere with his enjoyment, nor can the effect be said to be disturbing to the Museum.

It is but natural that donors should prefer to have their gifts assembled where they may be seen at their best, rather than scattered through various rooms. Certain collections of paintings, porcelains, jades and musical instruments, now in the Museum, are far more interesting, shown by themselves, than if broken up. Furthermore, they are gifts no Museum can afford to refuse on the ground that they are to be kept together permanently; for it is to the generosity of private individuals that we must look for the constant growth of the institution.

To distribute this collection now according to schools would be to substitute a

mechanical subdivision for an arrangement arrived at after years of loving study.

The objection raised to keeping together individual collections has not disturbed European Museums. For example, in the National Gallery, we find the Peel Collection, though purchased in 1871, is still kept together; then there are those notable examples of Turner, which were accepted by the Trustees with the condition that they should hang with the Claudes. In the South Kensington we find the Sheepshanks' pictures kept together, as well as the Forster, the Dyce and others; also the admirable collection of Furniture, Pictures and Art Objects bequeathed by Mr. Jones.

In the Louvre hangs the La Caze Collection. In the Ryks Museum at Amsterdam we find the Van der Hoop Collection occupying rooms by itself; and in this same Museum we note the Dupper Collection, the Van de Poll Collection, as well as four lesser ones, kept together as harmonious units.

It is worthy of remark that the Reid Collection, bequeathed to the Glasgow Gallery with the same condition, numbers but ten paintings, divided between four nationalities; others might be named if further examples were needed. In fact, if there can be any ground for such objection, does it not seem strange that the foremost European Museums deliberately create such collections by assembling conspicuous pictures of different periods and nationalities in single rooms. In the Tribune of the Uffizi in Florence, do we not find works by Van Dyck, Dürer and Cranach hanging with those of Titian, Raphael and Correggio? In the Salon Carré of the Louvre we find Rembrandt, Dou and Van Dyck hanging with Bellini, Titian and Leonardo or touching shoulders with Murillo, Paul Veronese, Memling, Rubens, Holbein and others.

The same assembling of varied works appears in the great Gallery of the Wallace Collection, the latest European museum opened—one of the great rooms of the world—where Dutch, Flemish and English, Italian and Spanish pictures hang side by side to the advantage of the whole. The great room of the Hermitage Gallery contains works by Italian, Spanish, Dutch, Flemish and other nationalities.

On the other hand, anyone who has visited the exhibitions of the work of a single painter, must have felt the loss which such a painter sustains in the ordeal, whether it be the great Rembrandt and Van Dyck exhibitions of a few years ago abroad, or the shows of modern painters, like Cazin and Inness, held in this city. It is an indisputable fact that two pictures, both good, by the same artist, may be hurt by being hung together; this is recognized in the best arranged galleries of the world. Who has not felt disappointed on first visiting the room in the National Gallery where the Turners hang, or upon entering the great room in the Hermitage, where forty-one examples of Rembrandt are to be seen?

If paintings are only to be enjoyed and studied when arranged in chronological sequence, the same rule would apply to exhibits of sculptures, bronzes, porcelains and other objects shown in these halls. But will any one claim that such is the case? The proportion of visitors that demand such a condition for their enjoyment is small indeed. Aesthetic pleasure, derived from a work of art, is not dependent on any such chronological or mathematical arrangement. While considerations of size, color and tone, and space to be occupied, must enter into any arrangement of pictures, it is essential, first and last, that the works shown be of good quality and representative of their authors.

Very truly yours,

George A. Hearn.

Hearn's Amended Offer.

In January, 1906, Mr. Hearn amended his offer, and presented, in addition, 27 other pictures, with the expectation that the Museum authorities, as he wrote at the time, would keep the 51 pictures together for not less than twenty-five years from date, in the Gallery in which they then were, or in some other in the Museum of equal size, etc., but he also wrote that after this period, should the pictures in the Museum become so numerous as to make it desirable that they should be grouped in their respective schools, and that if all the pictures of one school should be hung together as a group in galleries, with others of the same school, those he had given should have a group label designating them as belonging to the George A. Hearn collection, and that each picture should be separately labeled, in addition to the name of the artist, "George A. Hearn Gift."

With this amended offer, Mr. Hearn gave an additional \$25,000, which ensured an amount of \$5,000 (with the income from the previous \$100,000 gift), to be spent for

(Continued on page 4)

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EXHIBITION CALENDAR FOR ARTISTS.

ART INSTITUTE OF CHICAGO, Chicago, Ill.	
Annual Arts and Crafts Exhibition.	
Closes	Oct. 31
NEW YORK WATER COLOR CLUB, 215 West 57 St., N. Y.	
Annual Exhibition.	
Exhibits received	Oct. 24-25
Opens	Nov. 8
Closes	Nov. 30
PA. WATER COLOR CLUB, Penna. Academy, Phila., Pa.	
Eleventh Annual Exhibition.	
Opens	Nov. 9
Closes	Dec. 14
PA. SOCIETY OF MINIATURE PAINTERS, Penna. Academy, Phila., Pa.	
Twelfth Annual Exhibition	
Opens	Nov. 9
Closes	Dec. 14
NATIONAL ACADEMY OF DESIGN, 215 West 57 St., N. Y.	
Winter Exhibition.	
Exhibits received	Dec. 1-2
Opens	Dec. 20
Closes	Jan. 18-1914

WITH THE ARTISTS

Sophie Brannan has returned to New York and is settled in her new studio, 352 W. 57 St. for the Winter.

Martha W. Baxter spent a busy summer at her studio at Lenox, painting pictures and miniatures. She held a successful exhibition during August, and also exhibited with the Berkshire Artists in September at which display two landscapes by Ben Foster were sold, and three canvases by Walter Nettleton were also purchased.

David J. Gue has taken a studio in the Clinton Building, 253 West 42 St., where he has resumed painting, after a summer spent at various nearby paintable resorts.

Ben Foster has been painting in Cornwall, N. Y., for some months past. He will return to his studio in the Clinton, about Nov. 1.

William T. Ritschel, who has been painting in Cala since the Spring, will return to his studio in the Clinton about Nov. 1.

Henry B. Snell recently returned from Italy, where he spent the summer with his classes. He has taken a studio in the Clinton Building for the winter.

Thomas Moran has given up his studio in the Clinton Building, where he has painted for a number of years, and has settled in his studio at Easthampton, L. I.

Miss Anne Goldthwaite, a young Alabama woman, who has been studying in Paris for some years past, recently came to New York, and has taken a Studio at 20 W. 10 St. She will give an exhibition during the season in a Fifth Ave. Gallery. Miss Goldthwaite, who is a pupil of Charles Guerin, is a portrait, landscape and figure painter. Her work shows the influence of the more advanced modern Frenchmen, and has strength and character. Some of her small portrait busts and heads, especially those of Messrs. E. Berry Wall and Andre Fouquieres, which she says she painted at one sitting, have good expression and are faithful in likeness. Two views of the Luxembourg Gardens and one of the garden of the Art Students' Club in the Latin Quarter have good outdoor feeling.

Charles Warren Eaton spent the summer painting at Bellagio, Lake Como, and in Varenna, Italy. He has brought back a number of colorful and interesting records of these and other places which he plans to exhibit at the Macbeth Galleries early in December. A residence and studio, which he is building at Bloomfield, N. J., will be ready for his use in the spring.

John Rettig, who spent the summer at Marblehead, Mass., where he had a good season, has returned to his Cincinnati studio, where he is busily at work.



CHRIST ON THE MOUNTAIN.

By C. Arnold Slade.

On exhibition Art Club, Phila.

A group of paintings by Randall Davey and John Sloan are on view at Saint-Marks in the Bouwerie through Nov. 1. As the original character of the work of both of these artists is well known to art patrons, the interest of the exhibition is assured.

Helen W. Phelps spent the summer at her studio at Elizabethtown, N. Y., and has returned to her Sherwood Studio for the winter.

Elliott Daingerfield has returned to his Gainsborough Studio, after an interesting summer in the far West, and the Colorado Grand Canyon, where he painted a number of characteristic canvases, which he will exhibit at various exhibitions during the winter.

Louis M. Eilshemius the painter-poet has taken a studio in the Sherwood, where he will receive on Tuesdays and Thursdays during the season.

Miss Janet Scudder who has been in New York all Summer exchanged studios with Mrs. William Astor Chanler, who is occupying the Villa d'Avray, near Versailles. Miss Scudder did this that she might make on the spot her projects for architectural and decorative commissions she has undertaken. A large public fountain and garden sculptures she is now at work upon, and she has found time to model a "Fish Girl." It is now being cast and one copy will be seen in a near exhibition of Miss Scudder's bronzes at Theodore B. Starr's

Elmer S. Schofield has taken a studio in the Clinton Building for the winter.

Under the auspices of the French Government a second exhibition of Sevres and other modern French porcelains, will be held in the Salon of the steamship La France at the French line wharf, foot W. 15 St., next Tuesday afternoon.

The Municipal Art Commission has approved Carl Heber's models of the groups to flank the N. Y. entrance of the new Manhattan bridge, and Mr. Arnold W. Brunner's design for the City College Stadium, the gift of Mr. Adolph Lewisohn.

HARTFORD.

The Wadsworth Athenaeum has received a life size portrait of the late J. Pierpont Morgan, painted by the Peruvian artist, Mr. Carlos Baco-Flor, a replica of the portrait of Mr. Morgan in the Morgan collection at the Metropolitan Museum.

CLEVELAND.

The Cleveland School of Art opened an exhibition of oils and watercolors by Leslie W. Lee to Nov. 1.

Following the new exhibition of Cleveland women artists at the Gage gallery, will come a display, to open Oct. 27, of portraits by Prince Pierre Troubetzkoy, which will include those of Mmes. Leonard Thomas, Harry Payne Whitney and Russell Codman, Miss Julia Robbins, the late Justice Harlan, Arnold Genthe, Solomon Solomon, and Princess Troubetzkoy, formerly Amelie Rives. The exhibition will be held jointly with a "return" exhibition by Miss Mary Helen Carlisle, who has been painting American gardens and New York street scenes during the summer.

A collection of oils has been brought from New York for exhibition at Tod school, Oct. 21, 22 and 23. Contributions will be used toward the purchase of part of the collection.

MUSKEGON (MICH.).

The modern Spanish paintings recently shown at the Chicago Art Institute, are on exhibition at the Hackley Museum through the month. The Museum has acquired, through its Director, Mr. Raymond Wyer, who purchased them in Europe last summer, two important oils, "Souvenir de Noel," by G. W. Lambert, and "In Suffolk," by J. A. Arnesby Brown, three water colors, "Dawn," by Nathaniel H. J. Baird, "Night on Shuswap Lake," by Chas. John Collings, and "Ice Scene on the River," by the same, and an etching, "The Prince," by M. A. J. Bauer.

BOSTON.

George Elmer Browne, who painted last summer at Provincetown, and has of late been at work on a decorative panel for a private residence in the West, and on a large canvas, an order from an American collector, is holding an exhibition of 14 recent oils, and 13 water colors at the Copley Gallery, through Nov. 1. The subjects are for the most part landscapes in Switzerland, Brittany and southern France and Venetian scenes. The artist has found the old French town of Le Puy, a good subject for his strong brush and colorful palette.

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will contain the following illustrated articles:

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By Arthur M. Hind

WHISTLER'S LITHOGRAPHS

By Thomas R. Way

THE DIVISION OF PRINTS OF THE
LIBRARY OF CONGRESS

By A. J. Parsons

CHARLES MERYON, POET

By William Asenval Bradley

THE PRINT-COLLECTOR'S QUARTERLY is published in February, April, October and December of each year. It measures 7x4 1/2 inches, and is bound in grey paper covers. Each issue contains about one hundred pages of text and forty illustrations. It is the only periodical in English, in Europe or America, devoted exclusively to etchings and engravings.

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AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers.

15-17 East 40 Street.

JAMES B. TOWNSEND, President and Treasurer,
15-17 East 40 Street.

M. E. LOUNSBERRY, Secretary,
15-17 East 40 Street.

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Advice as to the placing at public or private sale of are works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

EVANS-CLAUSEN CASE ENDED.

The announcement that the case of Evans vs. Clausen, set for retrial Nov. 3, and for which subpoenas had been issued, was settled on Monday last, both sides having agreed on a discontinuance, is hailed with universal gratification in the American art world.

It is understood that both Messrs. Evans and Clausen have been willing to agree to a discontinuance for some time, but that the latter felt that his prosecutor should settle for some, at least, of the expense of the first suit, which resulted, as will be recalled, in a disagreement of the Jury, of which eleven were said to have favored Mr. Clausen. However this may be, it would seem that the discontinuance of the case was most wise, and it is to be hoped that the unsavory matter will soon be forgotten.

MUSEUM'S NEW PRESIDENT.

The election of Mr. Robert W. De Forest as President of the Metropolitan Museum (Mr. Joseph H. Choate was chosen as Honorary President) has been almost a foregone conclusion, since it was generally known that Mr. J. Pierpont Morgan would not accept the position. Mr. De Forest, as Secre-

tary and Vice-President, has long been identified with the Institution, to whose upbuilding and interests he has given faithful service.

While greatly contrasted with the Museum's greatest President, the late J. Pierpont Morgan, Mr. De Forest should make a good head official. He is a cultivated man, a tireless worker, a ready speaker, and of undoubted unusual capacity. He is far more a man of detail than was Mr. Morgan, and his conduct of the Museum's affairs will be watched with keen interest.

ALTMAN GIFT ACCEPTED.

As was expected the Metropolitan Museum trustees have wisely accepted Mr. Benjamin Altman's generous bequest of his art collections, with the restrictions against their segregation which he laid down in his will.

It gives us pleasure to-day to recall to the art world, the able argument for the segregation of individual art collections in Museums, made by Mr. George A. Hearn, a Trustee of the Museum, in his letter accompanying his first gift of paintings to the Museum in 1905, and his later amendment of this offer, with the conditions of his gift. This makes appropriate and interesting reading at this time, when the wisdom, or otherwise, of collectors making restrictions as to the preservation and guarding of their treasures in Museums, is so widely under discussion.

From the local art business viewpoint, the transference of Mr. Altman's treasures to the Museum, is to be regretted. Had the Museum trustees declined to fulfil the provisions of Mr. Altman's will, so that the collections would have remained in his gallery and residence at Fifth Ave. and 50th St., a New York "Wallace collection" as it would have been, the benefit to the dealers on upper Fifth Ave. would have been unquestionably great. The Altman Gallery would have been the Mecca for residents and visitors, and would incalculably have stimulated art interest in the nearby art dealers' galleries. But what local art trade has lost the Museum has gained, and the action of the Museum's Trustees is unselfishly approved and is commended, even by the upper Fifth Ave. dealers themselves.

ART IN AMERICA.

"Art in America" announces that in future it will be published bi-monthly or in six numbers per year instead of quarterly. The next issue will appear in December. The October number, just issued, keeps up the good standard of this high-class art publication and has a number of interesting articles, all well illustrated, notably on "Some Works of Donatello in America," by Allan Marquand, a "Portrait of a Venetian Nobleman," by Giorgione, in the Altman collection, by Dr. Bode, "Paintings by Veronese," from the collection of Kaiser Rudolph II by Detley Baron von Hadelin, "Drawings by Old Masters at Bowdoin College," by Frank Jewett Mather, Jr., "Two Portraits by Velasquez," by August L. Mayer, "Guard's Drawings and Their Relation to His Paintings," by George A. Simonson, a "Bronze Bust of Pope Benedict XVI," by Joseph Breck, and on "Another Early Rembrandt," by Dr. Abraham Bredius.

A new work on Tapestries by Mrs. Charles M. Foulke, widow of the well-known Washington collector and connoisseur, and which will comprise material collected by Mr. Foulke during the past twelve years of his life, is about to appear.

CORRESPONDENCE.

Mr. Altman's Personality.

Editor AMERICAN ART NEWS.

Dear Sir:

The late Benjamin Altman was possessed of a personality seldom found among those of the newly made millionaire class. He knew how to be intimate, cordial, and amiable, always putting the real man to the fore instead of the owner of millions. He avoided the limelight, had little or no use for the personal pronoun, and never boasted of his possessions. He loved and appreciated his things artistic, and enjoyed their society. To him they were an inspiration and a recreation, and they spoke to him in a language that satisfied his every mood.

He was so close an observer that he could see without seeming to see, had a rare capacity for quiet organization, knew the value of perfecting details and the rigid maintenance of an orderly routine. His business success was largely due to those qualities which made for order, and an almost academic enforcement of respectability which was applied to every business transaction. It might be said of him that it was the good faith which characterized his business career that secured the confidence of all classes and brought friendly patrons, who never questioned either quantity or quality, but accepted without reservation the results of their intercourse with his establishment.

Undoubtedly Mr. Altman was a great merchant in the larger and better sense of that term, but that was not all, for there was another self—another man as it were, making two in one, the second standing for the greater—the embodiment of his in-born love for the beautiful. It was this attribute that led him to acquire an unusual amount of knowledge relating to things artistic, and contributed more than all else to make him the exceptional man he was. What he knew about art he kept to himself for personal use, seldom if ever making known his opinion to others. None too early in the beginning of his collecting he learned to rely upon his own judgment in making his purchases, and that in order to be a successful collector he had to know what to leave with the dealer and to be very careful about what he carried away. The result of this natural taste and power to discriminate is one of the most notable and valuable collections of things beautiful ever brought together by one collector during his life.

Rush C. Hawkins.

New York, Oct. 22, 1913.

America's Book Industry.

Editor AMERICAN ART NEWS.

Dear Sir:

It was my pleasure last summer to spend some time in Leipsic, Germany, investigating the possibilities of the International Exhibition of the Book Industry and the Graphic Arts, to be held during the six months, beginning May 1, 1914. On the site of this exhibition there is now in progress a building exhibition, so that a very good idea of the layout could be had, since many of the same buildings are to be used, and certainly in this respect the coming exhibition promises well.

It further seems that this exhibition, from the point of view of size, qualities, and varieties of pointing and its allied commodities, such as printing machines, paper, etc., is to be made the greatest of its kind ever held, and interested visitors from all over Europe, and in fact the whole world, are expected to take a practical interest in it.

This is not a strictly German exhibition, since many of the other countries of Europe are erecting buildings and joining in the exhibit.

America is rapidly branching out into the world trade, and indeed several American concerns whose goods are well known in Europe have already signified their intention of exhibiting at Leipsic.

It would seem, therefore, that America has much to gain by taking her part in this exhibition, both as a nation and by exhibits of individual concerns.

Benjamin A. Franklin.

Mitteneague, Mass., Oct. 22, 1913.

A REREDOS STOLEN.

A special cable from Brussels, says a Reredos, a fifteenth century work by the Flemish sculptor Borremans, considered by critics one of the finest examples of the art of that period in existence and of great value, was stolen Oct. 8 from the Church of Notre Dame at Lombeek, an outlying district of Brussels.

NEW RUBENS (?) DISCOVERED.

A cable from Paris to the N. Y. "Times" says a new Rubens has just been discovered in the Bavarian castle of Rosenberg, near Kronach.

This painting, representing a wine-harvesting scene, was turned out of the local museum because it was regarded as worthless. It is now found to bear the signature of Rubens and the date 1612.

HEARN'S GIFT RECALLED.

(Continued from page 2.)

American pictures in 1906, and about the same amount each succeeding year, and at the same time he presented twelve representative modern American oils from his private collection to the Museum. He also offered an additional \$25,000, to be used as the Museum authorities might elect, in the contingency of any dispute as to the authenticity of the paintings given, and if any pictures should be doubted by the Museum "experts" within ten years from date of the gift, he requested the privilege of withdrawing said doubted pictures, and replacing them, and if he could not find any to replace them from his private collections, or could not replace them without disarranging his house, he requested the privilege of using all or part of the \$25,000, toward the purchase of the newly selected painting or paintings. He also stipulated that, in case of his death, the Museum should be privileged to sell any discredited paintings, if any, and to use the proceeds and the \$25,000 with accumulated interest, or as much as needed of this fund for the new picture or pictures purchased, and if after ten years this \$25,000 or whatever of it was not expended as above provided, should be added to the original gift of \$100,000, to purchase paintings during 1906, etc.

Museum Accepted Gift.

It is almost needless to recall that at their meeting of Jan. 26, 1906, the Museum Trustees accepted Mr. Hearn's gifts, and also his conditions, and warmly thanked him for his generosity and for his forethought in providing for the withdrawal of any picture which their "experts" should not deem authentic.

While no information has been made public, since the date of Mr. Hearn's gift and the acceptance of the same by the Museum, it is generally understood that the Museum has not had occasion to ask the withdrawal of any, at least, of the important pictures given by Mr. Hearn.—Ed.

STUCK ON ALTMAN.

A special cable to the New York "Times" from Berlin, says a warm tribute appears in from Berlin, says a warm tribute to the memory of Benjamin Altman appears in the Berliner "Tageblatt" from Hermann Struck, the celebrated German etcher and portrait painter, who recently visited New York.

Herr Struck describes Mr. Altman as an "ideal collector," who never considered buying a picture, porcelain, or any other treasure without weighing the question: Is this piece really worthy of a place in my gallery?

"Mr. Altman had two art palaces in Fifth Ave.," writes Herr Struck. "One was his picture gallery, the other was his shop, which it was ambition to make as completely artistic as the workaday demands of commerce and trade would permit.

"Every time I was privileged to visit Mr. Altman's pictures, I came away with the feeling that for the lucky man who owned them every day must be a holiday. Once Mr. Altman asked me how many times I had visited his collection. I replied: 'Not less than twelve.' He said: 'Nobody is ever allowed to come there that often.'

"I shall never forget the naiveté of his parting remarks:

"Tell me, please," he said, "how it is nowadays that no painter paints like Rembrandt?"

FIND STOLEN PICTURE.

A special cable to the New York "Times" from Milan, says the Italian Consulate in London has telegraphed to the Crown authorities at Perugia announcing that the painting by Pinturicchio, a "Madonna and Child," which disappeared from the Church of St. Maria Maggiore (as told last week in ART NEWS), has been seized in a portmanteau at Charing Cross Station.

An Italian sculptor who was arrested at Florence, together with Marquis Cesare Bernabo as both were about to quit Italy for London, has confessed that he resides in London, where he has a studio.

When searching the baggage of the two arrested men the Florence police found numerous XIV and XV century objects of art in ivory and bronze, of which the exportation had been vetoed by the Italian Government.

NEW WORKS FOR OTTAWA.

The National Gallery at Ottawa has recently purchased the well-known portrait of Charles I by Daniel Mytens, from the Ehrich Galleries, N. Y., and a typical landscape by Arnesby Brown, "In Suffolk," from this year's Royal Academy exhibition.

LONDON LETTER.

London, Oct. 10, 1913.

One of the most interesting shows now on here is that of E. Borough Johnson's drawings in pencil, chalk and charcoal at Mr. W. B. Paterson's Gallery at 5 Old Bond St. Mr. Paterson is well known as a connoisseur to whose rooms only really good work ever effects an entrance, and this case is no exception to the rule. Mr. Johnson's work is unusually careful in craftsmanship, evidencing a certain fastidiousness of taste which is further borne out in the evident sensitiveness which marks this artist's studies. He does not aim at striking effects, a characteristic for which the spectator who has been fed "ad nauseam" on cheap and meretricious showiness, may be devoutly thankful. The portrait studies show him perhaps at his best, a certain humor of observation combining with a peculiar delicacy of treatment to produce a style, welcome in its individuality. He has obviously come under the influence of the French masters of the last century, as is exemplified in the charcoal drawing called "Homewards," which in the treatment of the figures and its general atmosphere, recalls Millet. Perhaps one of the best examples shown is his "Workhouse Waiting Room," a subject which seems particularly suited to the artist's somewhat literary style of drawing. A really delightfully humorous sketch of "A Donkey Fair" shows how exceedingly happy he can be when animals are his subjects. Altogether the exhibition is one that sends the visitor away cheerfully optimistic as to the future of English art.

John Hassall, whose posters are among the most entertaining as well as the most pertinent, of any that adorn the London hoardings, has been advocating the institution of an annual comic Royal Academy, and indeed the idea has much to recommend it. This would correspond to some extent with the Salon des Humoristes in France, and the exhibitions of humorous work held at the Cercle Artistique in Antwerp and would not consist, as do the shows of the Society of Humorous Art, recently established here, of work which has already appeared in comic papers, illustrated books, on poster-boardings and so on, but of works expressly produced for exhibition. With such artists as Dudley Hardy, Cecil Aldin, E. T. Reed, Will Owen, and many others, to contribute, there is every reason why an annual show of this kind should prove extremely welcome, for work of this nature has as much claim to recognition as that which is frankly serious. Mr. Hassall deplores the scarcity of humorous sculptors, and when we remember how much good work used to be lavished on the little whimsical figures and caricatures at one time were produced at our leading potteries, the decline in this side of England's artistic output gives room for thought.

Hon. John Collier has not enhanced his reputation by his latest picture, "Fire," which is among those exhibited at the Autumn show of the Royal Institute of Oil Painters. It is a picture of a girl, sitting up in bed, terrified by the glare of a conflagration which is glowing across it. The canvas makes a bold bid to enchain the interest of the onlooker, but the conception is so eminently commonplace (one might almost say second-rate), that one is glad to pass on to something more sincere in character. Louis Sargent's "Gala Night," although by no means an entirely satisfactory piece of work, shows at least an attempt to render in paint a certain attitude of Nature and as such is worthy of re-

spect. The exhibition as a whole would gain by judicious weeding and would be far more enjoyable, if far less extensive.



QUEEN MARIANA OF AUSTRIA.
Velasquez.
Grafton Gallery Exhibition.
Owned by Messrs. Ford.

Dahne Allen, the 14-year-old child, whose drawings and watercolors exhibit such an extraordinary power of imagination and felicity of expression, is holding her second exhibition at the Dudley Galleries. This surprisingly prolific young artist, is remarkable in that she seems to realize instinctively



ALTAR FRONT.
Early Catalan School (1250).
Grafton Gallery Exhibition.
Collection Mr. Roger Fry.

exactly what is required from the illustrator of children's books and shows no tendency to stretch the scope of her art beyond its appropriate limits. Her mastery of color is as yet hardly developed, although her work in sepia is astonishingly mature. She has been likened to Fra Angelico for her simplicity and evident sincerity of expression, and although this may be somewhat florid "journalism," there is actually something in her work which recalls the great Florentine. Miss Allen should, however, be on her guard against a too great productivity.

The authorities of the London Museum are busily engaged in removing to Stafford House from Kensington Palace, their exhibits, which will once more be on view to the public at the beginning of 1914. It will then be found that the various items will have been arranged in chronological order instead of in classified sections as before. It is a moot question as to which arrangement will prove the more useful to the student.

L. G.-S.

PARIS LETTER.

Paris, Oct. 15, 1913.

October is in some respects the duller month, save August, of the art year in Paris; the foreign visitors have nearly all gone and the "smart" Parisians have not yet returned from the country. There has been one important artistic event, however, namely, the inauguration of the new ceiling by Albert Besnard at the Comédie Française. This is a fine piece of painting with all the vigor and rich color of Besnard's best work, but I cannot think that it is successful as a ceiling. It is a series of pictures lacking unity and without strictly decorative qualities. The subject is "Comedy and Tragedy" and the artist shows us Molière, Racine, Corneille and Victor Hugo assisting at the drama of the Creation. There are great originality and power of invention but, as has been said, the limits of decoration are not observed and the result is, therefore, unsatisfactory.

The installation of the Camondo collection at the Louvre is proceeding rapidly, and it is expected that the collection will be open to the public before Christmas. The staircase is nearly finished and an elevator is being put up. The collection, which consists of about 750 pictures and other works of art, will occupy seven rooms. The first room will contain the mediaeval works of art, the second those of the Renaissance period, the third the Japanese collection. In the fourth and fifth rooms will be the French 19th century pic-

ture the Tahitian picture by that artist formerly in the collection of the late M. Henri Rouart. At the Rouart sale last December, M. Druet bought this picture for \$6,930. The direction of the Lyons museum is one of the most enlightened in France and its purchases during the last thirty years include paintings by all the principal Impressionists. A Manet and a Renoir were bought for the museum so long ago as 1901.

The Autumn Salon is to include a number of works by Hodder, the eminent Swiss painter, who is not yet very well known in France. The Théâtre des Arts will exhibit a series of models for scenery. The "Vernissage" of the Salon will be held Nov. 14.

M. Paul Vitry, Keeper of the department of sculpture in the Louvre, started on Oct. 11 for America, where he is to give a series of lectures on the sculpture and art generally of the Renaissance.

M. Charles Lowengard, the well-known art dealer, has enlarged his premises in the Avenue des Champs-Élysées, by taking in another floor. M. Lowengard was not among those who shipped quantities of objects to America in anticipation of new duties and he says that he is glad that he did not, for the season here promises well.

The death of Mr. Benjamin Altman is not only regretted here by those who knew him for personal reasons, but is also a great loss to the Parisian art trade. Mr. Altman was one of the largest collectors of pictures and exceptionally fine works of art and most of the leading dealers in Paris had contributed to his remarkable collection.

An interesting exhibition, now open at the Galerie Montaigne includes, in addition to works by Courbet, Daumier, Sisley, Van Gogh, Gauguin, Monticelli and many living artists, the original cartoons by Puvis de Chavannes for his decorations in the Public Library at Boston. The cartoons, which are in camaïeu, are very beautiful.

One of the first picture shows to open will be the annual exhibition of the "Société Internationale des Aquarellistes" at the Georges Petit galleries. The exhibition as a whole is mediocre, but there are some interesting works. The best water-colors in the show are those of an American artist, Cameron Burnside, which are strong and personal. Of the five which he exhibits perhaps that of a procession at Boulogne-sur-Mer is the most attractive. Cameron Burnside is a brilliant colorist. So far as I can discover, three other American artists are represented in the exhibition, namely, W. S. Horton, Miss Blondelle Malone and Miss B. Keir. Miss Malone's watercolors have considerable charm. Three small pictures by Henri Fricker, very delicate and personal, attracted my attention; I have not seen his work before that I remember and shall be glad to see it again. The studies of animals by Jacques Nam are clever and the work of Fernan-Clem deserves mention.

Robert Dell.

Auction-Sale in Munich 1913.

November 17th, and following days

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News and cabled to Paris office.

tures, which include so many masterpieces of Manet and Degas. The sixth room will be hung with tapestries, and the last will be arranged as an 18th century salon. The Camondo collection has been valued for insurance at \$1,570,570, but it would make far more than that sum at auction.

The Boston Museum has acquired from Levesque & Cie., a very beautiful "Virgin and Child," by Bramantino (Bartolommeo Suardi), which was reproduced in the September number of the "Burlington Magazine," with an article by Mr. Roger Fry, who described it as a work "of striking and original quality." Bramantino, so-called because he was a pupil of Bramante, was greatly influenced by Mantegna and, although he is not one of the greatest masters, he is a painter of considerable personality. The Boston Museum is to be congratulated on the acquisition of a picture of unusual charm.

The rise in pecuniary value of Gauguin's works is shown by the fact that the Lyons museum has just paid the Parisian dealer, M. Druet, \$8,000 for

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

American Art Club, 73 Riverside Drive—Members' October exhibition, to Oct. 28.
Brown-Robertson Co., 707 Fifth Ave.—Contemporary American Etchings, to Nov. 1.
City Club, 55 West 44 St.—Oils by Albert Lucas.
Columbia University—Avery Library Illuminated Books and MSS., to Nov. 8.
Kennedy Gallery, 613 Fifth Ave.—Etchings and dry-points by A. Legros, to Nov. 1.
Keppel Gallery, 12 East 39 St.—Etchings by Anders Zorn, to Nov. 8.
Knoodler Galleries, 556 Fifth Ave.—Mezzotints by Samuel Cousins, to Nov. 2.
Macbeth Gallery, 450 Fifth Ave.—Portraits and landscapes by Katherine Dreier, to Oct. 27.
E. Milch Gallery, 939 Madison Ave.—Paintings and sculptures by notable American artists, to Nov. 1.
MacDowell Club, 108 West 55 St.—First "Group" exhibition to Oct. 28. Second group opens Oct. 30.
Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Mondays and Fridays, 25 cents. Free other days.
Montross Gallery, 550 Fifth Ave.—Recent oils by modern Americans, to Nov. 1.
National Arts Club, 119 East 19 St.—Annual exhibition Society of Illustrators, to Nov. 9.
Vernay Gallery, 10 East 45 St.—Silhouette portraits of prominent Americans, by August Edouart, Oct. 27-Nov. 15.

COMING ART AUCTIONS.

New York.
Metropolitan Art Ass'n (Anderson Galleries), Madison Ave. and 40 St.—Art objects, furniture, old and modern paintings. Collection late Francis R. Bacon, Oct. 23-25, afternoon and evening.
Books from the collections of Messrs. C. W. Van Vleck and Henry B. Culver, both of New York, Nov. 5-6, afternoons.
Etchings and Color Prints—Collection Walter Kimball, formerly of Boston, Oct. 28, evenings.
Autographs—Americana—Part I—Collection late John Boyd Thacher of Albany, Oct. 30-31, evenings.
Berlin.
Lepke's Kunstauktionhaus—Collection of Majolicas formed by Adolf von Beckenrath, Nov. 4-5.
Munich.
Gallery Dr. Jacob Hirsch, "Expert," 17 Arcisstrasse—Collection Greek and Roman coins formed by Baron F. von Schenck of Berlin, Dr. B. K. in M and others, Nov. 17 and following days.
Frankfurt A/M.
Joseph Baer & Co.'s Gallery—Art library late E. Schweitzer, Nov. 20-24.

EXHIBITIONS NOW ON

The Folsom Galleries, 396 Fifth Ave., announce for the opening of their season, an exhibition of paintings by W. W. Gilchrist, Jr., from Nov. 1-12 inclusive. The display, which will consist of a group of marines painted the summer on the Maine Coast, will attract attention, as the artist is a strong painter with an unusual color sense and a decidedly individual viewpoint.

A late etching by C. W. F. Mielatz of the front of the new St. Thomas' church—New York's latest and best piece of architecture is on exhibition at the Kennedy Gallery. Mr. Mielatz has well and truthfully rendered the fine subject, but his plate is marred in effect by the too large automobile in the foreground, which is out of proportion, and of place.

Illuminated MSS. and Books.

A rarely interesting exhibition of some four hundred illuminated manuscripts and books, is on at Columbia University, in the Avery Library, through Nov. 8th. The collection which comprises every form of prayer books, bibles and manuscripts from the days of the reformation to the 20th Century, was loaned by the late J. Pierpont Morgan, some time prior to his death, for the Convention which is now on. In the American Library there is also an interesting display of Ecclesiastical designs of various kinds, paintings, drawings, photographs and small models, of hundreds of Churches throughout the World, and a collection of portraits of all of the Bishops of Trinity Church. It is a unique and interesting display and well worthy of a visit both from an educational standpoint and the entertainment it offers.

Modern American Oils at Montross's.

The Montross Gallery, No. 550 Fifth Ave., makes a new departure in its opening ex-

hibition of the present season, in a most varied, attractive and really inspiring display of 28 recent oils by 15 younger American painters, all clever works and new to the public, and some by most promising artists, not as yet widely known.

Of the better known painters represented, George Bellows shows his "Cliff Dwellers," a typically virile work, a group of Eastsiders in a narrow street, truthful to the locale, full of character and expression. D. Putnam Brinley, a landscape, "The Ford," high-keyed and flooded with sunlight and air; E. L. MacRae, an unusually strong and rich harbor scene; "The Whalers," a delightful canvas; Eugene E. Speicher, a portrait of a young woman, notable for its color and expression; Eugene Paul Ullman, an exceedingly clever figure work, "End of the Carnival," and a good still life. James Preston, three refined and delicious landscapes, two low in key and delicate in tone, and one golden Autumn scene, and Charles Bittinger an interior, "The Blue Room—White House," beautifully painted and in color and technique even surpassing the work in this line of the veteran Walter Gay.

Of the newer men there is a delicate tonal landscape by E. A. Kramer, another by Alden Twachtman (son of the great J. H.), two delightful decorative landscapes by George A. Williams, a sunny "Autumn Pasture," by Denys Wortman, Jr., three canvases, recently painted in Spain in almost flat tints by Claggett Wilton, strongly influenced by Goya, five clever little figure works by Guy Pene DuBois, exceedingly good in character and two, "The Undertakers" and "First Nighters," keenly humorous, and three "Mattissey" friezes by C. Bertram Hartman. The surprise of the display are two high-keyed, joyous, sunny and exceptionally well painted landscapes by none other than Van D. Perrine, the erstwhile gloomy, if strong, painter of slaty Palisade landscapes. One, however, would be better without the two badly drawn figures in the foreground.

Mezzotints by Samuel Cousins.

The art of that foremost of the 19th century mezzotint artists, Samuel Cousins, is well exemplified in one of the smaller galleries at Knoodler & Co.'s, No. 556 Fifth Ave., through Nov. 1, by 31 of his best works. The exhibition is a delight to study, and evidences in its general effect how the warm rich tones of old mezzotints, can make through black and white, an impression of color. The catalog is well compiled and gives interesting and copious extracts from Whitman's admirable catalog of the artist's works, with an instructive foreword as to the process of mezzotinting. Here are those adorable plates of the "Carmady Children," "Lady Peel," "Master Lambton," "Master Hope," "Lady Clive," "Lady Dover and Son," "Countess Gower and Daughter," "Countess of Grosvenor," "Mrs. Acland and Sons," "Countess Gray and Daughters," and "Lady Lyndhurst," all after Sir Thomas Lawrence, and after the fine self portrait of Lawrence, of "Miss Bowles," "Penelope Boothby," the "Age of Innocence," "Princess Sophia," "Duchess of Devonshire," the "Strawberry Girl," "Countess Spencer," and "Lady Ann Bingham," after Reynolds, "Sir Shaw-Stewart," after Raeburn, "Cherry Ripe," "Picture of Health," "Princess in the Tower," "New Laid Eggs" and "Pomona," after Sir John Millais, and of "Rosa Bonheur," after E. Dubufe.

These reproductions, which only enhance the beauty of the original paintings, have also made these originals familiar to thousands who would not otherwise have known them.

Contemporary American Etchings.

The Brown-Robertson Co. of Chicago, have opened a Print Gallery at 707 Fifth Ave., where they will hold exhibitions of prints and etchings bi-monthly during the season. All other branches of art will be eliminated from their current shows.

The gallery has been tastefully, if simply decorated. The walls and floors are in warm gray tones, and the entire furnishings are in accord. Not the least of the attractions is the excellent lighting.

In the present display, which opened Oct. 15, to continue through Nov. 2, some twenty-one American etchers are represented, among them some of the foremost in their craft, including George C. Aid, Jerome Blum, George W. Chandler, Arthur Covey, Charles W. Dahlgreen, Ozias Dodge, Gustave F. Goetsch, Anne Goldthwaite, Eugene Higgins, Earl Horler, E. T. Hurley, Bertha E. Jaques, D. S. McLaughlin, Katherine Merrill, Joseph Pennell, Earl H. Reed, Helen B. Stevens, T. W. Stevens, W. Thompson and Mahonri Young. The display is in every way creditable. The plates are admirably grouped so that all the subtle charm of the etcher's art is strongly brought out.

In addition to the exhibition, Ralph M. Pearson, who has six good examples in the show, one of which has already been pur-

chased by the Congressional Library at Washington, and another by the Chicago Library, is giving daily demonstrations from three until five P. M., in the art of printing etchings. This demonstration is well worth a visit as it is instructive as well as entertaining. Mr. Pearson shows the process from the clean plate to the finished print and thoroughly illustrates the amount of knowledge and training necessary to make a good etcher.

Zorn Etchings at Keppel's.

The third exhibition of etchings this Autumn by Anders Zorn, one in Chicago and now two in New York, is on at the Keppel Gallery No. 4 East 39 St., through Nov. 8. The Keppel display, in the number shown, 101, is smaller than Mr. Rouillier's exhibit of 218 in Chicago, and includes the best impressions of the latter, and is in other particulars, and especially in the choiceness and quality of its impressions, superior to the other New York show.

In a tastefully printed little essay on the work of the great Swede, which is published by the Keppel Gallery, Mr. J. Nilsen Laurvik, well styles Zorn "an innovator," as contrasted with "an imitator," as are so many etchers of today, and further well says that "he celebrates with fervent, dramatic strokes the pageant of the visible world and all that his alert eyes can see, his nimble fingers depict, with an unflinching sense of the pictorial possibilities inherent in contemporary life. There is in his work something of childlike spontaneity," etc.

In the present attractive display there will be found those well-known impressions which have made the artist's fame secure. Here are his life-like virile portraits of John Hay, Renan, Rodin, Anatole France, Mme. Simon, the artist's wife, "Princess Ingeberg," Theodore Roosevelt, the Grover Cleverlands, etc., those exquisite nudes and outdoors, and the figure plates which always charm. The exhibition should not be missed by any lover of virile truthful work with the needle.

Old American Society Silhouettes.

An exhibition, interesting and important to lovers of American social history and genealogy, that of a notable collection of Silhouette portraits, taken in the larger eastern American cities between 1839-49 by the Frenchman, August Edouart, will open in the Galleries of Arthur S. Vernay, 12 East 45 St., Monday next, Oct. 27, to continue to Nov. 15. Edouart, who was Silhouettist to the French Royal Family, came over in 1839. His fame had preceded him, and when he arrived he had, as his sitters, all the prominent society men and women of the time. To have one's silhouette cut by Edouart, was the fashionable vogue of the day, and there are few old American families who do not possess one example at least. He cut all his silhouettes in duplicate, so that he carried back with him to Europe, in 1849, a complete collection. These were shipwrecked with him on the return voyage, off the island of Guernsey, but the case which contained the silhouettes was saved and was presented by the artist to a Miss Lukis, in whose father's house the shipwrecked man found shelter. From her grandson the collection passed to a Mrs. F. Neill Jackson of London, from whom Mr. Vernay purchased it. The silhouettes are for sale, each with the sitter's autograph on the back, and will doubtless be secured by the descendants of the original sitters.

Small Oils at Milch Gallery.

At the Milch Gallery, 939 Madison Ave., Mr. Perth Van Leth has arranged a charming exhibition of small pictures by a group of well-known painters and sculptors to Nov. 1. In this, the first exhibition of the season at this gallery, Mr. Van Leth has shown his usual good taste in the selection of the artist's, and the grouping of their works. The pictures are all of one size, simply framed, and skillfully hung.

Of the seventy-eight oils shown, many are gems. Edward Dufner's "Evening," a figure subject with sincere outdoor feeling, stands out prominently. Louis Cohen's "Shady Road, Lyme," is one of his best examples, while George H. Bogert's "Restful Eve," a charming subject, has rare color quality. Cullen Yates' "Autumn, Delaware Valley," worthily represents him. George H. Smillie has two excellent canvases. Eliot Clark's "Venetian Fishing Boats," is a vivid sunset ably presented. David J. Gue shows one of his faithfully painted, colorful marines. J. Francis Murphy's "October," is characteristic and there are beautiful examples of George Inness, F. Ballard Williams, W. J. Robinson, Joseph H. Boston, Leonard Ochtman, C. P. Gruppe, Carl Rungius, Chas. W. Horthorne, Gustave Wiegand, Emma L. Cooper, C. C. Cooper, A. Schneider, Ivan Oliniski, A. O. Kelly, Guy C. Wiggins, N. MacGilvary, F. DeHaven, Harry Roseland, Charlotte B. Coman, the late Addison T. Millar, G. Glenn Newell, E. H. Potthast, E. Warner, Bruce Crane, Gerard Saxton, W. H. Drake and A. T. Hill. There are

two pictures of rare quality by Derrick B. Stuber and some unusually fine Western subjects by W. Herbert Dunton, who is succeeding the late Frederick Remington as a cowboy painter. The artist who has been himself a cowboy, knows well his subject and presents it in a sincere and faithful manner.

The sculptors represented are Evelyn B. Longman, whose "Victory," "Bacchante" and "Torso," all well-known works, do her credit. Carl B. MacNeil has three small bronzes. Isidore Konti shows two well-modeled figures. The other sculptors represented are N. N. Bickford, C. L. Hinton, A. T. Quinn, Ethel Myers, J. M. Jehu and Brenda Putnam.

Etchings and Drypoints by A. Legros.

Some 68 etchings, two lithographs and an oil by Alphonse Legros, are on exhibition at the Kennedy Galleries, No. 613 Fifth Ave., through the month. The plates have been carefully chosen and exemplify the varied and versatile art of the French artist, his strength and grace of line, and his sympathy, pathos and humor. The portraits, in which Legros excelled, include those of the artist himself, Delatre, Regamey, Carlyle, Dalou, Poynter, Watts, Berlioz, Gambetta, and the exceptionally fine one of Cardinal Manning. There are also in the display, the famous "Mort du Vagabond," the "Coup de Vent," the "Voleur de Poiries," "Une Orage" and others of equal note.

The oil is the strong feeling, "Interior with Figures," "Grace," that sympathetic, truthful depiction of a company of monks sitting down to the sparse viands of "Un jour maigre."

Caser's Venice Scenes.

Twenty-three oils, mostly Venice scenes by Ettore Caser, a young Venetian painter, are on view to Nov. 8 in the Pratt Institute Gallery, Brooklyn. The artist is a strong and correct draughtsman and has, naturally, a colorful palette.

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CHICAGO.

A collection of rare books, original Mss. and autographs have been placed on exhibition at the Blackstone hotel by the representative of Mr. George D. Smith, New York, the purchaser of the E. D. Church, Robert Hoe and Beverly Chew libraries. The collection, containing original quarto and folio editions of Shakespeare and other rare works including much Americana, has been a treasure house for those interested in such matters. Among the books most studied was Marie Antoinette's own copy "Traits D'Histoires des Differents Auteurs," written and illuminated by hand, a first edition of Wordsworth's poems with the author's own corrections, the Bay Psalm book 1640, of which only four copies are in existence, one owned by Cornelius Vanderbilt and valued at \$200,000, and original Mss. of Andrew Lang, Bret Harte and Edmund C. Stedman.

The exceptionally beautiful collection of rare rugs at the Art Institute has attracted many connoisseurs from their remarkable coloring and workmanship. The home is the theme of the present exhibition by the Art Craft societies and individuals, which includes bookbindings from Harvey S. Chatfield, N. Y., of unusual design; leather screens and panels from Charles R. Yandell and Co., N. Y., whose electroliers, lamps and lanterns have distinctive design, as has, also, the jewelry of Albert Seror. The potteries represented are the Newcomb, Rookwood, Paul Revere and Marblehead. The Ceramic Art Association of Chicago shows ninety-two examples by seventeen exhibitors and the delicacy, originality, color and design show an unexpected advance even on the high standard always reached by the Association.

Some unusual prints have been added to the Rouillier galleries' exhibition now on. The Society of Miniature Painters display is attracting great interest in another gallery at Rouillier's.

Many good paintings now grace the Thurber showrooms, among which are typical examples of H. W. Ranger, Blommers, Kever, Pieters, Broedelet, De Bock, Vollon, Loivi Luigi, and a notable canvas by Alexander Koester, "Follow the Leader" a flock of ducks swimming amid iris and water lilies, spirited in quality, vibrating, and joyful in spirit.

The Reinhardt galleries, ever attractive, are reserving some good canvases for exhibition, but the gallery at the end of Peacock Alley, in the Congress Hotel, draws the butterflies of fashion in great numbers, for there are found always good and interesting paintings and sculptures.

An early example of Inness is on view at Moulton and Ricketts, "On the Perugini River near Rome" (1875). Blakelock, DeHaven, Bruce Crane are here also in good examples. Daingerfield's "Morning of Life" and "Madonna," a "Winter Scene" and a fine large Dupré are other paintings of importance.

Alfred Juergens makes the first autumnal exhibition at O'Brien's, and shows many canvases of great beauty, the result of a busy summer at his country home, where a wealth of foliage and flowers are an inspiration.

The lecture course of the Art Institute will bring Henry Turner Bailey, Mass., who will talk on "The Soul of a Masterpiece," George Leland Hunter, on "Tapestries," Prof. John Cowper Pawys, of England, on "The Gospel of Art," Dr. C. L. Babcock, Boston, on "The Great Altar at Pergamon," and F. Hopkinson Smith, who will give a series of talks on "Out-door Sketching."

Giselle D'Unger.

PHILADELPHIA.

The work of preparing the site for the buildings of the new Municipal Art Museum is now under way, funds amounting to about \$200,000 having been appropriated by the City Council some time back for the purpose of starting the work. What is apparently a serious setback to the project, however, has presented itself within the past few days. Mayor Blankenbush's suggestion that the sum of \$1,500,000 remaining unexpended from an appropriation to build the Convention Hall, which is not deemed advisable to complete at present, could be used if diverted from its original purpose and transferred to the building committee of the Museum, has not been acceptable to the Finance Committee of Councils although City Solicitor Ryan has pronounced it legally possible. There are grave fears among those most interested in the Museum that the erection of the building is hereby in danger of being delayed to the point of risking the loss of the valuable and very important private collections now awaiting the protection of a suitable building.



OLD WOMAN FRYING EGGS.

Velasquez.

Grafton Gallery Exhibition.

From Sir Frederick Cooke's Collin.

Visitors to the galleries of the Pa. Academy who are interested in Retrospective American Art will be much gratified to see the rearrangement of the galleries under the direction of the President, Mr. John F. Lewis. Almost the entire permanent possessions of the Academy have found places where they can be seen on the walls, many of them for the first time in many years, owing principally to the lack of space. The collection of historical American portraits alone makes the ensemble most noteworthy and is doubtless the most important one in America. One sees here at the same time, evidence of overcrowding, unavoidable, of course, but as an object lesson of the imperative need of new and more spacious quarters for the old institution that means so much to Philadelphia it is certainly most emphatic. The 109th Annual Exhibition will open Feb. 8 next.

The art season opens with an exhibition at the Art Club through today, of some seventy canvases by C. Arnold Slade, a young American painter who has made Paris his home for the past seven years. Although scarcely thirty, he has reached a point of success in his work that might well be envied by older men. His talent having been discovered at an early age, he devoted the greater part of his life to the

serious and practical study of art. He is an indefatigable worker. His early art training was received at the Art Students League, N. Y., under F. V. Du Mond and Louis Loeb, after which he went to Paris and worked under Bashet Schommer and Jean Paul Laurens. He showed at many important exhibitions in Europe, but his first "one man show" in America was held in 1909 at Cobbs Gallery, Boston. There he received so much encouragement that another exhibition followed in 1911 in Philadelphia, Boston and Chicago, from which nearly forty canvases were sold.

The present proves the artist's preference for religious and decorative subjects. Of the former there are several fine examples. One that stands out most strongly is "Christ on the Mountain," a large canvas containing numerous life-sized figures. Not only has he succeeded in giving the faces a lofty spirituality, but a sense of proportion, good balance and deep and serious thought permeate the entire work.

"Knowledge Is Power," a decorative panel, destined for the library at Attleboro, Mass., is another large canvas, containing five figures in which the artist has ably expressed his subject.

The exhibition is a varied one. Landscapes, luscious in color and tender in feeling, contrast in subject with richly toned figure and genre subjects, painted in Tanguies. But whether one studies his massive and dignified religious canvases or his smaller works, a sense of the artist's sympathy and sincerity is always felt. "In the Peasant's House," "Water Carrier, Tan-

gier," "Frosty Morning, Tripied," "Sunset," "Pont Neuf, Paris," "The Shepherd," "Sand Dunes, Normandy," "The Molo, Venice," "Toward Mecca" and "Return of the Shrimpers," are among the best examples in this uniformly excellent display.

MILWAUKEE.

An exhibition of Old Masters is on at the Art Society Gallery, 456 Jefferson St., from Oct. 6 to Oct. 26, inclusive. The Society gratefully acknowledges the courtesy of the Ehrich Galleries for the loan of the 34 paintings representative of the early English, French, Italian, Spanish, German and Flemish schools.

SYRACUSE.

The summer exhibition, arranged by American artists at the Museum which closed Oct. 1, and which was made up of 61 representative examples of strong, modern American painters, had deserved success. Director Fernando A. Carter is already arranging for an exhibition of equal quality for the winter season. The summer display included the pictures purchased by the Museum since 1910, which comprised a landscape and "Sunny Day," by Roswell L. Hill, "Mother and Child," by C. W. Hawthorne, "Time of the Red Winged Blackbird," by C. H. Davis, "Sunshine," by Jean McLean, "Sunrise—Venice" and "Cafe Interior," by John C. Johansen, "Long Pond," by Henry W. Ranger, portrait by J. Alden Weir, and "Mother and Child," by Richard T. Miller.

SEASON'S ART AUCTIONS.

Announcement is made by the American Art Association of a number of important and interesting art and book auctions to take place this season.

The most important of these would appear to be those of pictures owned by the late Clement R. Griscom, of Philadelphia, including examples of Rembrandt, Hals, Van Dyck, Bol, Ruysdael, Van der Helst, and the early English, Barbizon and contemporary masters, in February, of the private collection of pictures formed by the late Leon Hirsch, and whose value is heightened by the fact that almost every example has the written endorsement of the most noted "experts," in late January, and of the noted collection of old Chinese porcelains, formed during the past twenty-five years, by Mr. S. S. Carvalho of the Hearst publications, during the week of February 23.

There will be several trade sales, notably those of the Yamanaka house, of old Chinese porcelains from Agopian and Sons, of old English and other furniture, etc., from Cooper and Griffith, to begin December 3, of old and modern furniture from Cottier and Co. to begin November 18, of modern furniture from Baumgarten and Co., together with antique furniture, collected by Dr. Allan McLane Hamilton, modern furniture from the estate of Daniel O'Day, and old and other furniture from the estate of B. R. Redman, beginning November 3, and of Oriental rugs and carpets and textiles from John T. Keresey and Co., beginning December 8.

There will also be sold in early January finished pictures and sketches by the late Francis D. Millet, later on finished pictures and sketches by the late J. G. Brown, modern Foreign and American paintings owned by late W. C. Browning and Daniel O'Day, and in January a collection of original drawings by old and modern masters, mezzotints, etchings and engravings, formed by Col. S. Harrison, of England, a collection of etchings, engravings and color prints, formed by Mr. Alexander Herzog, of New York, an almost complete collection of Seymour Haden's etchings, formed many years ago by Mr. W. E. L. Dillaway, of Boston, and a collection of mezzotints, etchings and engravings, oils and Chippendale furniture, owned by Mr. H. C. Hoskier, of South Orange, N. J.

In the recently organized Book and Print department of the Association, there will be sold, among other libraries and collections, the library of Mr. W. A. Gramer, of N. Y., beginning November 30, valuable books from Gerhardt and Co., of N. Y., the libraries of Gaylord Wilshire, Charles M. Prior, the late Edward P. Tenney, first editions of Samuel L. Clemens and Lafcadio Hearn's works, by order of the Tomlinson-Humes Co., and the noted collection of Napoleoneana owned by Mr. Warren C. Crane. This last sale has already been announced as to extend from Nov. 13-21 next.

The important picture sales will be held in the Plaza ballroom, and the minor ones, as well as the trade and book and print sales, in the American Art Galleries, No. 6 E. 23 St., and the auctions will be conducted by Mr. Thomas E. Kirby and his assistant, Mr. Otto Bernet.

RAPHAEL FRESCOS DISCOVERED.

The newly discovered frescoes in the Collegio del Cambio, in Perugia, known as "The Prophets and Sibyls," and (the upper left hand figure), in "Bravery and Moderation" are now attributed to Raphael, upon the authority of Adolfo Venturi, the "expert." This decision, however, is not undisputed as other art critics question the authority of the frescoes.

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BREDIUS "EXPERT" HERE.

Dr. Abraham Bredius, late director of the Royal Picture Gallery of The Hague, and J. O. Kronig, late director of the Frans Hals Museum of Haarlem, two noted "experts" spent a few days last week studying the Metropolitan Museum collections and then visited Sir William Van Horne of Montreal. They will make a tour of the country, visiting collections in Boston, Pittsburgh, Philadelphia, Chicago, Toledo, Detroit, St. Paul, etc.

"I have come upon a voyage of 'admiration,'" said Dr. Bredius to a New York "Sun" reporter, "not upon a faultfinding trip. Most of the great works in the collections I am about to visit I already know intimately and admire. Besides most of the great collectors in America have bought prudently and the masterpieces in their collections have well authenticated histories."

"I am enthusiastic about your great Metropolitan Museum. It is most admirably arranged and the disposition of the works of art perfect. The only point I allow myself to differ with your authorities upon, is in regard to the top lighting. I am always opposed to that, at least for such works as were painted in a side lit room such as Rembrandt's. I think the top light robs such paintings of much of their depth and richness. Our own gallery was for many years an old house with rooms much as were those in which Rembrandt painted. Then we had a new gallery with a top light and the famous 'Night Watch' was shown there, but everybody felt at once that a mistake had been made, so finally we were forced to seek a new installation for it with side lights, where it now is. We experimented for a whole year before we finally decided the matter, but we are now content with our lighting. It is objected to by some that with side lights some portions of the wall space are less well lit than others. That is true, but then in a big collection there are always lesser examples that may be given the secondary positions."

No Feeling of Envy.

Dr. Bredius expresses no regret at the increasing number of European masterpieces which our collectors are acquiring. "On the contrary," said he, "I always feel a flush of patriotism that our Dutch masters are so eagerly sought for, and it is a matter of pride that they should continue such a strong influence throughout the world. But I am furious at you," he added, smiling, "for having taken away from us our Mr. De Wild. He is one of the best picture restorers in the world. One of your great Fifth Avenue dealers enticed him away with an offer we could not compete with and now we have no one to equal him."

"Expert's" Thankless Task.

"The expertizing of pictures," Dr. Bredius continued, "is, however, an ungrateful task. One makes many enemies. Owners of costly paintings are not pleased to be told that they have been deceived, and dealers who have invested heavily in a venture are not going to submit to an adverse dictum easily." * * * "I hope, I am always willing to admit it if a mistake has been made, and I wish other critics might adopt the same attitude. It would simplify greatly the work of safeguarding the collectors and the reputations of great artists. After all, the main point is not so much to make reputations for the experts as to come to just conclusions in regard to the masters."

Much Work of Pupils.

"The Rembrandt situation has been very much complicated by the attribution to him of the work of his best pupils. The work of Bol particularly has often been transferred to him. In St. Petersburg there are five so-called Rembrandts which I have always considered to be Bols, with falsified signatures. There are two Bols in Munich which I can prove were made into Rem-

brandts before 1750, and I assure you a signature so old as that does not go off easily under solvents."

Asked which in his opinion was the finest of the Rembrandts now in America, Dr. Bredius replied:

"Undoubtedly the portrait of himself, in the Frick collection. It is one of the greatest of his portraits. It came from Lord Ilchester's collection. Mr. Frick has another fine Rembrandt, called the 'Polish Rider,' which I saw years ago; in fact, discovered. I remember still all the circumstances of the curious journey I made to the old chateau near Cracow where it hung. The quaint building, the servants with their old-time manner, (when they did anything for you, for instance, they kissed you upon the elbow,) and the arrival after dark. Although tired from the journey, we lit candles (there were no other light) and went to see the picture. I knew it to be a Rembrandt instantly. I made the next day what was considered a large offer for the picture in those days, but the Count Tarnowsky refused it. He said it had been in the family since the days of King Stanislaus, and it would be an unheard of thing for him to part with it. That was twenty years ago. Now Mr. Frick owns it. He made the Count so generous an offer it could not be refused."

ART BOOKS RECEIVED.

Sand Dunes and Salt Marshes, by Charles Wendell Townsend, M. D., with numerous illustrations from photographs, 8vo., Boston. Dana Estes & Co., \$2.00 net.

Pictures and text unite in vividly witnessing that all which "doth suffer a sea-change" is not under the water, but that the "yellow sands," too, have their myriad specimens of Nature's handiwork, that are shaped "into something rich and strange." Of these forms Dr Townsend writes with sympathetic insight.

Royal Castles of England, comprising an account of those ancient fortresses which from the days of William the Conqueror were either the homes of English sovereigns or have been intimately associated with the history and romance of their lives by Henry C. Shelley, fully illustrated from photographs, 8vo. Boston. L. C. Page & Co. \$3.00 net.

As the sub-title implies, a treasury of description and history. Just the thing for a lover of romance. With an effective cover.

A History of Greek Art, with an introductory chapter on art in Egypt and Mesopotamia, by F. B. Tarbell, and *Renaissance and Modern Art* by W. H. Goodyear, two new volumes of the "Standard Library," New York. The Macmillan Co. 50 cents net.

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The Essentials of Composition As Applied to Art, by John Vredenburg Van Pelt, illustrated by the author. New York. The Macmillan Co., \$1.75.

A rewritten edition of the author's popular "Discussion of Composition." A thoughtful presentation of a subject that every painter, designer, and art lover should study.

Print Collector's Quarterly.

The "Print Collector's Quarterly" for October is an unusually good and interesting number. It includes well written and instructive articles on "Marcantonio Raimondi," by Arthur M. Hind; "Whistler's Lithographs," by Thomas R. Way; the "Prints in the Congressional Library," by Arthur Jeffrey Parsons, and "Charles Meryon, Poet," by William Aspinwall Bradley. All these are charmingly illustrated by appropriate half tones.

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pected last week, deferred his depar-
ture from Paris a week, and was due to
arrive on La France last evening.Mr. Henry Reinhardt is due on the
Imperator Friday next.Mr. Fritz Steinmeyer and Mrs. Stein-
meyer are due on the Imperator Friday
next.Mr. C. J. Charles and Mr. John Du-
veen arrived on the Olympic Wednes-
day last.Mr. Emile Sperling, of the Klein-
berger Galleries, who was expected this
week from Paris, will not now arrive
until Nov. 8.Mr. George Durand-Ruel, of Durand-
Ruel and Sons, whose turn it is to man-
age the New York house of the firm
this season, is due to arrive from Paris
next week.Mr. Walter Fearon, of Cottier and
Co., who returned from London last
August, and sailed back in early Sep-
tember, returned this week, in time for
the opening of the new Cottier galler-
ies, No. 718 Fifth Ave., early in No-
vember.Mr. Henry J. Duveen arrived last
week from London. He expressed him-
self to a reporter as heavily in favor of
free art, and as delighted over the pas-
sage of the tariff bill with its free art
provisions.The new Ehrich Galleries, at 707
Fifth Ave., are rapidly nearing com-
pletion, and will soon open with an
interesting exhibition of Old Masters.Mr. Frank Partridge is due Friday
next on the Lusitania.James B. Labey, formerly with Scott
and Fowles, is now with the Kleinber-
ger Galleries.

BENGUIAT VS. BENGUIAT.

Art objects and other art property
valued at over \$500,000, which were
held under attachment at a local stor-
age house here were recently released
by Sheriff Harburger, on the failure of
Messrs. Vitall and Leopold Benguiat to
furnish a required bond of \$1,040,000
within the time limit allowed them.
Disputes concerning the ownership of
the goods have occupied the local
courts for the past two years, arising
out of a claimed partnership accounting
between the brothers Vitall, Leopold,
Ephraim and Mordecai Benguiat. A
sheriff's jury decided last week that the
title to the goods rests in the so-called
Benguiat Art Museum, a New Jersey
corporation, of which Ephraim Bengui-
at was president and his son, Morde-
cai, secretary and treasurer.

KIMBALL PRINT SALE.

A collection of engravings with some oils
and watercolors, belonging to Mr. Walter
Kimball of Hood River, Ore., are on ex-
hibition at the Anderson Galleries, Madison
Ave. at 40th St., preparatory to their sale
there by auction on Tuesday evening next,
Oct. 28th.Many of the engravings are after the
most popular paintings by the masters,
such as Hals, Holbein, Corot, Boucher,
Gainsborough and Lawrence, and there are
many modern specimens as well. Meis-
sonier's works figure largely. There are the
"Breakfast," engraved by Gopping; "The
Despatch Bearer and the Art Critic," etched
by Jacquet; "Game at Cards," etched by
Mathey; "The Reader," etched by Mayeur,
and "The Author," etched by Ruet.Among the contemporary work on view
there are two etchings in color by Paul
Helleu done with his usual simplicity and
dash and a color etching of a "Girl on a
Sofa," by Adrian Etienne, who works some-
what in the manner of Helleu. There is a
signed proof etching of "St. Marks, Venice,"
by Axel Haig; a mezzotint of Mme. du Stael,
by S. Arlent Edwards, and a number of en-
gravings by W. Dendy Sadler.The
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